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fault. As a linguist Feist ought to use the term "Semitic" as a linguistic concept, but he is not doing this when he calls the Masai Semitic; they have been called so because some of their legends sound like Old Testament stories.

The most interesting parts of the book are—the passages which deal with the more newly found Asiatic IE. languages, and those (32 f., 480 ff., 510 ff.,—especially 483) in which Feist presents his own theory (cf., PBB. 36, 350 f.), according to which Germanic is simply Celtic speech in the mouths of a population that previously spoke a non-Indo-European language; the Germanic sound-shift and other features of Germanic sound-history are the alterations which Celtic suffered in the mouths of this population, and about one-third of the Germanic vocabulary is retained from the earlier non-Indo-European language.² Needless to say that this theory in its specific form has little to support it, and in general it is likely that Germanic represents a decidedly normal development from P. IE. and Celtic rather than that of an IE. language imposed on a people of other tongue.—For the most part, however, the book is not interestingly written; Feist's style is not brilliant and his presentation is inconvenient. In spite of the praiseworthy abstention from dogmatism Feist's book will not take a place beside Schrader's foundation-work and Hirt's fascinating exposition. Publisher and printer deserve high credit for the appearance of the volume.

LEONARD BLOOMFIELD.

University of Illinois.

² This whole theory has been abandoned by Feist in his recent pamphlet *Indogermanen und Germanen* (Halle, 1914), in which he discusses most ably and, for the most part, convincingly, a number of problems which he could only touch upon in the larger work, owing to the limited space allowed to him by the publishers.—[Editor.]

AARON HILL. POET, DRAMATIST, PROJECTOR. By Dorothy Brewster, Ph.D. New York. Columbia University Press. 1913.

This recent volume of the Columbia University Studies in English and Comparative Literature brings to light a mislaid author. With the single exception of Southey, Aaron Hill affords the most monumental example of a vanished reputation. His name stood in the headlines of his own age, but in the footnotes of posterity. Like the author of "Wat Tyler," Hill was undoubtedly the most moral man of letters of his time, for Richardson's long-skirted morality occasionally tripped the wearer. For founding a colony in America, Hill entertained an abortive scheme, which differed from Pantisocracy only in being more practical, and like Southey, too, he

meditated tremendous epics (witness the eight books of "Gideon".) But his personality was greater than his works. We may forgive a man who devoted the greater part of his time to the "study of history, criticism, geography, physic, commerce, agriculture, war, law, chemistry, and natural philosophy" if he failed to be also a great poet. The single example of Hill's verse currently known, the familiar lyric beginning

"Tender-handed stroke a nettle,
And it stings you for your pains,"

startles our admiration more by its bold use of "nutmeg-graters" in an age that shrank from the mention of a hoop, than by its purely poetic qualities. Too versatile to achieve great distinction, Hill was too energetic not to make his presence widely felt. As traveller, tutor, secretary, poet, translator, historian, dramatist, stage manager, opera librettist, critic and essayist, teacher of dramatic art, and commercial projector he was constantly active. But in spite of his manifold claims to notice, in spite of his connection with Peterborough, with Handel, with Fielding, with Voltaire, Hill has never been given more adequate attention than the few pages in "Cibber's Lives" or the summary paragraphs by Leslie Stephen in the "Dictionary of National Biography." Critics have generally emphasized only one of his varied powers, his power to bore; but the injustice of their verdict is made apparent by Hill's latest and definitive biography. Dr. Brewster has rendered valuable service to students of the eighteenth century by collecting the many scattered memorials of Hill in compact and accessible form; she has rendered a service to humanity by making the volume readable.

One of the surprises in store for those not versed in Hillian scholarship is the account of Aaron's adventurous boyhood. Nothing could be more unexpected than for a school-mate of placid Johnny Gay to complete his education by a voyage to Constantinople, but Hill with the help of a romantic grandmother accomplished the journey, and with a tutor provided by his kinsman Lord Paget, then ambassador to the Porte, spent more than a year rambling through Greece, the islands of the Aegean, the Holy Land, and Egypt. He quoted Musaeus to the memory of Hero and Leander, found the tomb of Hector, tried sponge diving at Samos, and met with a thrilling adventure in the catacombs near Memphis. In his love for out of the way travels and even more in his ardent, inquisitive, and sentimental temperament he often reminds us of the romantic tourist of a century later. But by the use which he made of his Oriental experiences Hill showed himself a true denizen of the age of reason. Instead of a "Childe Harold"

or a "Bride of Abydos" he gave to the world "A full and just Account of the Present State of the Ottoman Empire in all its Branches" (to quote only the first phrases,) wherein his interesting adventures occur only as illustrations of various prosy facts. Curiously enough, however, Hill in a poem called "The Northern Star" anticipated Byron in prophesying the liberation of Greece from Turkish rule.

The restless, sanguine disposition already manifested in his boyish travels remained characteristic of the man through life. His inquisitive mind caught the spirit of speculation then rife in Europe; he was always enquiring, experimenting, scheming. Of the long list of his projects from beech-nut oil to English wine the only one of direct interest to the literary investigator is the commercial venture which in 1709 established Hill as stage manager of Drury Lane. For the next forty years he was intimately connected with almost every phase of the drama, but his chief claims to distinction in the field are two. As director of the opera Hill was responsible for engaging Handel to write his first composition in England, and for making "Rinaldo" a distinct operatic triumph. Second, he introduced Voltaire to the English stage. "Zara" (*Zaire*) and "Alzira" (*Alzire*) were produced in 1736 with infinite success, while Garrick in 1749 was finally persuaded to undertake "Mérope". But though Hill's services to the opera and the drama were immediately important, neither entitles him to especial distinction. His appearance in each case was fortuitous rather than inevitable. Handel was already invited to England before "Rinaldo" was thought of, and Voltaire would have been known to the English public without Hill, though the latter would probably have fared ill without his original. Hill's own "Elfrid", or "Athelwold" as it was eventually called, was less than mildly successful. But in the occasional dramatic criticisms of "The Plain Dealer" and "The Prompter" Hill rendered a real though secondary service to the stage.

Outside the theatre Hill was known chiefly as the friend of minor authors. He was among the earliest to recognize Mallet, Mitchel, and Thomson. Savage's pathetic story was first made public in the columns of "The Plain Dealer", where Young and Dennis also received warm praise. Like Poliarchus and the Matchless Orinda, "Hillarius" and Clio (the Mira of Thomson's "Winter") formed the center of a mutual admiration society composed of aspiring and penurious writers such as Dyer, Bond, and Mrs. Haywood. To all Hill dispensed patronage, friendly criticism, and even financial aid, and they in turn rewarded him in grateful song. No demand upon him

could awaken his resentment, no enraptured compliment his sense of the absurd. His connections with many *litterati* bred not a single quarrel—except his celebrated passage-at-arms with Pope.

The accurate and complete statement of Hill's relations with Pope and with Richardson is perhaps the most valuable part of Miss Brewster's work. She has corrected and supplemented Mr. Courthope's discussion of the well-known misunderstanding between Hill and Pope over the diving contest in the "Dunciad," a dispute in which solidity triumphed over superior but shifty wit, so that Mr. Pope was obliged to do penance by reading and rereading "Caesar" for the injured "swan of Thames." The later and indirect bickerings between Pope in "The Grub Street Journal" and Hill in "The Plain Dealer" are recorded for the first time in the present account. Of the equally important correspondence between Hill and the author of "Pamela," their complaints and their medicines, their compliments and their criticisms, of the diffident novelist's desire for corrections which he inevitably rejected, and of Hill's vain attempt to abridge "Clarissa," the last chapter gives an amusing summary. In the light of new material there presented the character of Richardson becomes particularly vivid.

The reader cannot fail, too, to catch something of the biographer's respect for Aaron Hill, an original, generous, vigorous soul placed in a shallow, pretentious, and self-interested society, though he may find himself wondering, as he emerges from the book, whether its chief interest is not due more to the fine discrimination and abundant humor of the biographer than to the character or achievements of the subject. As a presentation of the facts of Hill's life, Miss Brewster's monograph can hardly be improved. If there is any criticism to be made, it is that the author's modesty has held her too closely to the Bergsonian dictum that the highest achievement of science is to refine facts from the coloring of theory. It is hard to avoid a suspicion that Miss Brewster's opinions would prove more valuable than the details of her hero's undertakings. What after all was the significance of Hill's life and work? Did his "Ottoman Empire" play a part analogous to that of the Oriental Tale in popularizing the vogue of the mysterious East? Was he the first to tap the spring of Gaelic lays later the source of MacPherson's inspiration? How far was Hill an advocate of enthusiasm, a romantic born out of his time and stifled in an age of prose? We cannot quarrel with the excellence of Miss Brewster's scholarly work, but we cannot altogether escape a regret that her systematic and pains-

taking study should be devoted to that admirable, though distinctly minor person, A. Hill, Esq.

G. F. WHICHER.

University of Illinois.

THE INFINITIVE IN ANGLO-SAXON. By Morgan Callaway, Jr. Professor of English in the University of Texas. Washington, D. C. Published by the Carnegie Institution of Washington (Publication No. 169). 1913.

Professor Callaway is to be warmly congratulated on contributing the most valuable investigation which has yet been made in the field of Anglo-Saxon syntax. His work may be commended without reservation for all the qualities which render a piece of special research like this permanently useful. He has treated his subject with such absolute thoroughness as seemingly to leave nothing for the most painstaking gleaner who may come behind. The vast and perplexing mass of facts by which the student of the infinitive is usually bewildered has been marshalled by him in orderly and logical array. Every passage in the entire body of Anglo-Saxon literature in which an infinitive occurs has been scanned, analyzed, measured, and compared from every possible angle with the object of settling the meaning of the passage and thereby determining its classification or of throwing light on the origins of the construction. Professor Callaway has weighed scrupulously and acknowledged generously the views of all earlier investigators, but he has also thought independently, and as a result of it all he has succeeded in clarifying a number of questions the solution of which has hitherto seemed almost hopeless. Conspicuous among Professor Callaway's new results is the discrimination between the uses of the infinitive with and without *to* and the determination of the extent of Latin influence on the various uses of the infinitive, results which were made possible only by a judicious avoidance of broad generalizations and adherence to a system of minute discrimination.

The plan of the work, briefly, is as follows. The first thirteen chapters are devoted to a detailed description and analysis of the various uses arranged according to their function. Chapters I-III deal with the noun uses—subject, object, apposition, etc.; Chapters IV-IX with the predicate uses—after auxiliary verbs, verbs of motion and rest, *wuton*, and *beon*, and with accusative or dative subjects; Chapters X-XII with the adverbial uses, and Chapter XIII with the adjectival use. In